Newspapers by ancestry
https://www.newspapers.com/image/421611919

Downloaded on Mar 29, 2024

World premiere

Vivier's love confusing

By JACOB SISKIND
of The Gazette

The delegates to World Music Week were being deluged with music and conferences while in Toronto and Ottawa earlier this week and now that they are in Montreal things have not eased off noticably.

Yesterday, not long after arriving by bus from Ottawa, they were herded to the CBC Building and given a tour there, followed by the world premiere of a video tape presentation of Chant d'amours by Serge Garant.

The members of the Communauté radiophonique des programmes de langue française met all day at Radio Canada while students at McGill University were able to hear an impromptu address by Yehudi Menuhin who talked on some of his favorite themes.

Last night, the Pollack Concert Hall at McGill University was the scene of a concert by the Société de musique contemporaine du Québec, conducted by the artistic director, Serge Garant, and which featured the world premiere of a new piece by Claude Vivier which was commissioned by the SMCQ.

The Vivier piece, in three connected movements, is entitled Lieberpoédrie, or Love Poems. Each of the movements is supposed to concern itself with a different aspect of love — a child's, God's and man's.

On the basis of a first performance it was difficult to establish which movement was intended to capture the flavor of which kind of love. Vivier divides his musical forces into three sections — woodwinds, brass and human voices — but again there seems to be no relationship between the sounds each group produces and one specific aspect of love.

The acoustics of Pollack Hall being notoriously treacherous, it was impossible to decide whether the piercing sounds emitted by the brass were intended to be totally deadening, or whether the sound level in the hall was purely a function of the period of reverberation.

There were some evocative moments in the work, particularly when Vivier was writing for human voice or for woodwinds alone, but these were not enough to sustain the interest for the full half-hour of the performance.

EXHAUSTED

As is too often the case with contemporary music, the composer ran out of material and ideas long before he ran out of the desire to set ink on paper.

The remainder of the program consisted of a performance of the Stravinsky Symphony for Winds, John Hawkins' Waves and the Messiaen Couleurs de la Cité Céleste. The Stravinsky and Hawkins were given exemplary performances. An early deadline prevented me from hearing Raoul Sosa's familiar smashing rendition of the Messiaen.

Monotony swamps Boccara

By JUAN RODRIGUEZ
for The Gazette

Frida Boccara, at Salle Wilfrid Pelletier last night and tonight, is a singer whose international sensibilities are more admirable than her music.

A star in Europe for about a decade, she sings in 13 languages (mainly French) and concentrates upon the basic simple emotions that join all mankind. She has a pleasant, strong voice and her global intentions are obviously heartfelt, yet her approach is a little too stiff and simplistic to avoid sounding monotonous.

During the first half of her show she presents a non-stop pastiche entitled Orlandi, an Italian word having to do with the wandering interlocking nature of all people.

Noble sentiments, yet she performed the piece as if it were an impossible mountain to climb. The ponderously simple melodies seemed to become weighted obstacles to the singer, as she attempted to shift moods without interruption. Unfortunately, she had a difficult enough time establishing a mood you could feel, let alone sustain it.

The lumbering quality of Orlandi certainly had much to do with her musicians, impeccably attired in dinner jackets and bow ties and playing flaccid, not even perfunctory backbeat; the arrangements grind one into boredom.

The second half offered her loyal fans some relief, as Boccara rendered some familiar hits, such as Pour vivre ensemble, Les moulins de mon coeur, and Un jour, un enfant.

The basic sentimentality of her thoughts is not as much at fault as the lazy, anemic nature of the music.

Film group seeks right to compete with NFB

EDMONTON — (CP) — The domination of the National Film Board (NFB) is stunting the growth of a strong domestic film industry, says the president of the Canadian Film and Television Association (CFTA).

Harold Eady of Toronto said in a recent interview the association plans to meet this month with Secretary of State Hugh Faulkner to press for amendments to the Film Act that would allow the private sector to compete equally with the government's own film production giants.

Eady, representing Bonded International Filmtrax Ltd., was in Edmonton for the association's annual meeting represents about 100 producers and film makers. The CFTA members are film laboratories, and suppliers of optical and other film and television-related equipment.

Eady said under the present terms of the act, any film projects commissioned by government departments go automatically to the NFB, which has the option of producing the film itself or contracting it out to an independent.

THE PRO SHOP 18 Adults
X pussycat
Grace's Place
NORTHWAY DRIVE-IN
BEYOND the DOOR
THE FRENCH LOVE SECRETS
DAILY FROM NOON
BEAVER
Browse through Gazette Classified
EVERY MAN'S DESIRE! 18YRS Adults
Share the Passions and Pleasures of the TOWER OF LOVE
STUD
EDEN
Back to Back... Bumper to Bumper... Chase to Chase!
GENE HACKMAN
FRENCH CONNECTION 2
THE SEVEN UPS
STUBBY & BIDFORD
THE WAY WE WERE
PLACE DU CANADA
dkgm 98 MUSIC RADIO
the superstar weekend
Friday, Oct. 3-4 pm to midnight Sunday, Oct. 5
Catch a superstar

Copyright © 2024 Newspapers.com. All Rights Reserved.
Powered by Newspapers.com